



 YARLUNG RECORDS
KOLLEKTIVELI PRODUCER

YARLUNG RECORDS
THE FIRST SEVEN YEARS

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THE FIRST SEVEN YEARS

- 1 Ciaramella, Ensemble, *Jácaras*, Gaspar Sanz 2:40
- 2 Janaki String Trio, *Adagio con espressione*, String Trio in C Minor, Beethoven 7:07
- 3 Janaki String Trio, *Anamnesis*, Jason Barabba 2:34
- 4 Sasha Cooke & The Colburn Orchestra, Rückert Lieder,
Liebst du um Schönheit, Gustav Mahler 2:45
- 5 Sasha Cooke & The Colburn Orchestra, "Am I In Your Light?"
Doctor Atomic, John Adams 5:46
- 6 Orion Weiss, *Overture*, "French Overture," J. S. Bach 7:40
- 7 Orion Weiss, *Echo*, "French Overture," J. S. Bach 2:57
- 8 *Dialoghi*, Elinor Frey & David Fung, *Grave*, Witold Lutosławski 5:39
- 9 Smoke & Mirrors Percussion Ensemble, *Canticle No. 3*, Lou Harrison 13:01
- 10 Ciaramella Ensemble, *La Spagna* by Josquin des Prez,
Improvisation by Adam Knight Gilbert 2:22
- 11 Antonio Lysy and Bryan Pezzone, *Pampas*, Lalo Schifrin 8:17
- 12 *Calcutta Sunrise*, Badal Roy 3:52
- 13 Martin Chalifour & Joanne Pearce Martin, *Músicas dormidas*, Steven Stucky 4:38
- 14 Joanne Pearce Martin, *Distances*, Meyer Kupferman 3:21
- 15 Frédéric Rosselet, *Prelude*, Suite No. 3 for solo 'cello in C Major, J. S. Bach 2:51
- 16 Smoke & Mirrors Percussion Ensemble, "Animé" from *Sonatine*, Maurice Ravel 4:09

Stereo Sound

by Mori Shima

Once upon a time there was a land of hi-fi. And it was gone all too soon. But thank Heavens for Yarlung Records. In the age of compressed digital downloads, it is refreshing to hear real sound and real music again, reminiscent of RCA Living Stereo in its golden age, or Mercury Records at its height. Yarlung's sound is liquid and transparent, just as if you were sitting in the concert halls with superb acoustics, where these recordings are made. Walt Disney Concert Hall in Los Angeles, Ambassador Hall in Pasadena, and Zipper Hall at The Colburn School, to name a few.

What Mercury did for Howard Hanson and the Eastman-Rochester Orchestra in the fifties, Yarlung Records is now doing for The Colburn Orchestra and Metropolitan Opera mezzo-soprano Sasha Cooke. You can hear the evidence on the album *If You Love For Beauty*, released in 2012. Who would have thought that a conservatory orchestra (granted the players are young superstars, soloists all), could capture the world's attention like this? I understand that Yarlung does this by using similar techniques to those in the golden age of recordings. Only one stereo microphone for smaller ensembles, and up to four microphones for full orchestras, recording directly to two track analog tape and high resolution digital.

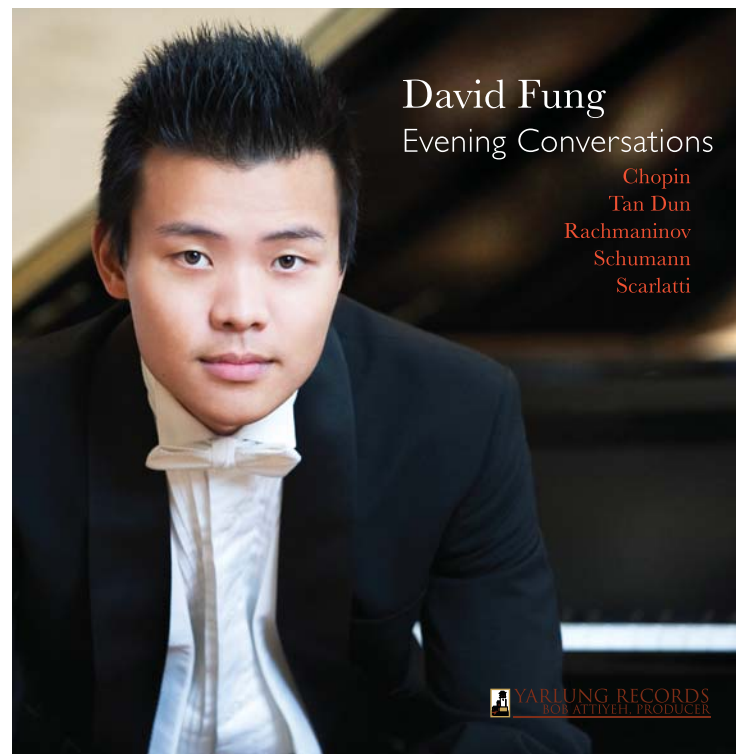
Don't worry, Yarlung's recordings are all on iTunes, Amazon MP3 and so forth, but you can also order 180 Gram virgin vinyl LPs, exquisitely made CDs mastered by mighty Steve Hoffman, and high resolution downloads, all available worldwide through Naxos Global Logistics in Munich. Most exciting for analog tape enthusiasts might be the SonoruS Series of recordings on ¼ inch master tape. I recently reviewed Yarlung's *Martin Chalifour and the Los Angeles Philharmonic in Walt Disney Concert Hall*, another album I recommend highly.¹ Yarlung offers us a true feast for the ears, and this reviewer for one, wants more.

Mori Shima, Stereo Sound

¹ *Stereo Sound*, June 2013

Small is Beautiful:Yarlung Records and a Pilgrimage to a Perfect Sound

Had Bob Attiyeh told me he was founding a record label seven years ago, I would have done everything in my power to discourage him. Launching an audiophile label with a piano recital that ranged from Baroque music through the High Romantic seemed an impossibly risky first step. And yet, seven years later, Yarlung Records has cultivated a distinctive catalogue of hand-crafted releases that consistently win the acclaim of the industry's most discerning ears while showcasing extraordinary young artists performing an exciting and eclectic mix of repertoire. From that first recording with rising star Australian pianist David Fung, Yarlung Records has continued to deliver fresh and surprising ways of hearing music. As for Mr. Fung, I urge you to check out his Yarlung catalogue: The label's approach to recording the piano's sound will give you a new appreciation for the music, even for familiar music, while David Fung's interpretations chart a confident course from Mozart to Rachmaninov to Tan Dun. Since Fung's auspicious first Yarlung album, the label has released 24 recordings with orchestras, opera singers, several international and emerging soloists and chamber ensembles.



So after seven years, Yarlung has flourished, thanks to enthusiastic support from friends in the audiophile community, to generous benefactors who have underwritten many of Yarlung's releases and what can only be described as – quoting pianist David Fung “the magic touch... like Harry Potter!” Despite an enviable collection of accolades and accomplishments, including a GRAMMY® Award, Bob is quick to joke about Yarlung as the perfect opposite of corporate excess: “Think of AIG: remember the insurance company that was too big to fail? Well, Yarlung Records is too small to fail.” And while the irony is not lost on this writer, Yarlung has succeeded for the precise reason that the majors have failed: he's not just grinding out inventory; he and his team hand-craft musical programs that deliver an exclusive, immediate experience to the listener.

This intimate, organic approach inspires confidence and loyalty from artists and audiences alike. Despite Yarlung Records' audiophile pedigree, the label's primary focus is its presentation of the music and the artists; the technological wizardry remains in the background, determined not to draw attention to itself. On the other hand, Yarlung's approach to repertoire immediately catches your attention with



Arthur Omura tunes, while Adam Gilbert “looks on”



creative, eclectic juxtapositions as well as a catalog spanning the musical eras between the 11th and 21st centuries. Yarlung Records takes us from Leonin and Machaut through the Renaissance, Baroque, Classical and Romantic eras, to Avant-Garde works, often on the same program. Robert Levi, president of the Los Angeles and Orange County Audio Society (the world’s largest community for audio enthusiasts), notes that Yarlung’s distinctive approach to programming is a primary source of the label’s appeal: “There’s a taste level at Yarlung that is really special. It takes guts to put these programs together, and Bob goes into every recording session as if he’s taping Fritz Kreisler or Jascha Heifetz.” Accordingly, fans of new and unfamiliar music find much to enjoy here as Yarlung actively and enthusiastically commissions new music, releasing world premiere recordings of works by John Adams, Jason Barabba, Jose Bragato, Adam Knight Gilbert, Osvaldo Golijov, Robert Gupta, Pierre Jalbert, David Lefkowitz, Miloj Magin, Joseph Pereira, Badal Roy, Esa-Pekka Salonen, Lalo Schifrin (who’s commission won Yarlung Records its first GRAMMY), Diego Schissi, Steven Stucky and Derek Tywoniuk. Even a forgotten and utterly delightful “lost” work by Arnold Schoenberg was dusted off and given its world premiere recording, and a recording of orchestral music by the tragically neglected Eric Zeisl is being prepared for release as I write.

To date, most of Yarlung’s catalog has presented “classical” repertoire, that is to say concert music from the European musical tradition, but Bob’s labor of love has yielded some surprising and delightful digressions: *Antonio Lysy at The Broad: Music from Argentina* and *Suryodaya* (which includes Yarlung’s first raga recording as well as *Istanpitta*, a tune originally from 14th Century Iran) expand the label’s musical vision. Also in the pipeline is Yarlung’s debut recording of authentic Tibetan music recorded at the Tibetan Institute of Performing Arts in Northern India. And jazz aficionados will be happy to know that the label has scheduled its first jazz recordings. The label has worked with some of the most dynamic orchestras, ensembles and soloists in the United States and now sets its sites upon Europe. As many orchestras swoon from the continuing budget cuts and austerity programs around the world, it is important that this current artistry be preserved for future generations – and as audio pioneer Steve Hoffman sees it, “...have them do a few old warhorses, and get that ‘Romantic Era’



Bagpipe player Doug Milliken “takes up Baroque guitar”

blood flowing with the Yarlung sound.” Recent runaway critical successes of recordings featuring Metropolitan Opera mezzo-soprano Sasha Cooke and the beloved Lorraine Hunt Lieberson have inspired Yarlung to consider future collaborations with other great singers as well.

If “small is beautiful,” than it logically follows that it is also a “gift to be simple.” The proliferation and lower cost of recording technologies since the advent of the CD have truly leveled the playing field, to the extent that most everything produced sounds pretty much the same. But Yarlung has resisted the siren call of overly manipulated, studio polished enhancements and has instead embraced basic principles to ensure the highest possible sound quality. Yarlung records in a simple manner: direct to two track analog tape and high resolution digital media, with minimal equipment, in order to create an accurate and lifelike soundstage. Robert Levi sees this as the logical evolution of the approach developed by Telarc in the ‘90s: “Telarc patented that ‘center-of-the-hall’ sound; Bob puts you in the third row.” To accomplish this intimate sound, Bob uses one stereo microphone or two mono mics for most albums. Yarlung “cheats” when working with full orchestra by using three or four microphones. This is blissfully at odds with most contemporary recordings which utilize mixers and as many as 30 or 40 microphones for a full orchestra.



Lorraine Hunt Lieberson



photo: Ken Hively

Julie Gigante warms up for a LACO performance

When asking Bob “how do you do it,” he explains that the secrets to the success of the Yarlung sound are frankly not complicated. There are hundreds of textbooks and tech manuals available to engineers, detailing “optimal” mic placement, etc., but if the results don’t

deliver the beauty and balance of sound that Bob is seeking, he changes plans and trusts only his ear. Another aspect of Yarlung's artisan approach is that Bob places his artists in superb acoustic environments. (Yarlung Records uses concert halls for all of its recordings, not recording studios.) Of course there is more to it than that. Gearworks Pro Audio provides exquisite tube microphones, Elliot Midwood, Arian Jansen and Len Horowitz have designed and built vacuum tube microphone preamplification and analog tape recording equipment especially for Yarlung. You'll hear Bob's own designs in the custom Yarlung cables he created specifically for various instruments and acoustic environments. And Yarlung's esteemed sound guru and mentor Steve Hoffman oversees the mastering of all of Yarlung's releases. Yarlung Records could not exist without these people, Bob is quick to point out. And as if this were not enough, Bob personally makes all the analog tapes for his SonoruS Series analog tape releases himself, a labor-intensive expression of the sound engineer's art at its finest. Steve Hoffman wrote to me "I think that Bob and I have the same love of organic sound on a mechanical medium (records and CDs). It's very difficult to capture that sound but the "naturalness" of the Yarlung releases speaks volumes of the dedication of the staff to create a beautiful sounding disk." Bob is quick to respond with "Thanks Steve! But from whom do you think I learned it?"



One of the first things that struck me as distinctive about Yarlung was its two separate identities as “Yarlung Records” and “Yarlung Artists.” I asked Bob to explain: “Yarlung Records is the for profit corporation,” he said, “which I call the ‘No Profit.’ Then in addition, we founded Yarlung Artists which is a tax-exempt 501(c)3 Non Profit organization with its own board of directors and advisors.” While the record label releases Bob’s musical visions, either paid out-of-pocket or through the generous contributions of the ensembles or third parties, Yarlung Artists fulfills a specific mission serving the public. As Bob explains, “Yarlung Artists raises money to bring new music to the public and to support young musicians with debut albums at the beginnings of their international concert careers.” I asked why this particular focus: “In the glory days of the recording industry, the major labels would make most of their money on mainstream and popular albums; some of the profit from such projects would be used to bankroll the more exclusive projects and fund artist development, another rarity in today’s market. It’s a gamble to support young musicians, and most labels simply have no patience or desire to support even the most inspiring artist if they can’t make money.” And yet, some of these “risky” projects would prove to be milestones in artists’ careers and have become some of the most collectable and important albums of the 20th century.



Yarlung Artists recognizes the great leap that young artists make between graduating from a conservatory and becoming established as an in-demand soloist (or ensemble) around the world.



Bob checks microphone placement

This leap is so challenging that many, even supremely talented artists, become discouraged and leave the music world at this point.

So how does Yarlung Artists help? “High quality recordings make an important difference for musicians in three key ways,” Bob elaborated. “First, audiences connect with musicians through recordings in a more permanent way than just hearing an artist in a live concert. Musicians use CDs as their ‘take-away’ souvenir and a business card. When musicians sign CDs for concert patrons and shake hands, they make deeper connections; the physical recordings remain an important part of this process. Our artists often tell me how following a performance where they have a recording available for purchase, they get asked

Rotem Gilbert, tuning her Flemish bagpipe to A=466 Hz



back with a greater frequency.

“Secondly, conductors and impresarios sometimes hire today based on recordings if they don’t have the time for in-person auditions. This has happened for Yarlung musicians several times now.”

Without a doubt, having a commercially released CD, with some great reviews behind it, opens doors for aspiring artists.

“And finally, music critics, and even the musicians’ peers, view artists differently and more positively when they have a ‘real recording’ with a reputable company. So many musicians are forced to self produce their albums today, resulting in albums which are sometimes of lower quality and which can suffer because the

musicians didn’t have the benefit of collaboration with producers. Not only is collaboration often more fun for the musician (and certainly for the producer) but this sort of partnership can result in better repertoire choices and possibly even deeper interpretations of the music. It is our hope, twenty-five years from now, that we will be able to look around the world and see more than a few musicians on important concert stages whom we have helped. If Yarlung Artists can provide even that extra 1% chance of success, sometimes that will have been enough to make the difference in a performer’s life and career.”

And so, the Pilgrimage to the Perfect Sound continues, but rest assured there will be plenty of milestones along the way: for audio mavens Yarlung releases some of the best-sounding 180 Gram Vinyl LPs in the business, and has supported the analog tape Renaissance by releasing select recordings on two-track quarter inch tape, while other fans can choose from the high resolution downloads² or special alloy CDs manufactured to sound among the best in the world and distributed all over the

² Linn Records in the UK, www.linnrecords.com, one of the world’s premiere distributors of high resolution audio, chose Yarlung Records to be its first American record label.

planet through NGL in Munich. And of course all the label's recordings are available on myriad standard download platforms like iTunes and Amazon.

Music connoisseurs, collectors and musicians from around the world have followed Yarlung's journey with growing interest and recognize both the label's mission in bringing out new and classic music and the label's commitment to the careers of its artists. Yes, you read that correctly: a label that is actually committed to its artists. Just one more benefit of being "too small to fail."

--Joshua Cheek

Waukesha, Wisconsin

April 10th, 2013

I'm awash in Sasha Cooke's gorgeous 2012 studio recording of ... "Am I in Your Light?" And, whether it was appropriate or not to do so, I'm glad to have taken a moment to tell Sasha how much I've enjoyed her CD when I bumped into her at the Met last week.

Steve Smith

The New York Times and Time Out New York

I

Ciaramella: Dances on Movable Ground
YAR96819

We open with *Jácaras*....No chose to open, from our second recording with Ciaramella Ensemble, a group specializing in Renaissance and early Baroque music. All of the dances on this recording utilize the Renaissance and Baroque bass line technique (the ground bass) wherein the bass chord progression repeats over and over while the musicians improvise delightfully above it. *Jácaras* blends Spanish strumming, Arab musical influence, and New World rhythm.



Arthur Omura

The album cover features the title 'CIARAMELLA' in large red letters at the top, with 'DANCES' in white letters on a black horizontal band below it. The word 'DANCES' has a red flourish under the 'S'. Below the title is a black and white line drawing of two figures in a dance. The drawing is signed 'AG' in the bottom right corner. In the top right corner, there is a logo for 'YARLUNG RECORDS' and 'BOB ATTIEH, PRODUCER'. At the bottom of the cover, the text reads 'On Movable Ground' in red, followed by a quote: '...dance tunes from the Baroque and Renaissance. It doesn't get better than this! Ciaramella is magic.' attributed to 'Michala Petri'. On the left side, there is vertical text: 'artwork: Adam Knight Gilbert'.

2 & 3

Janaki String Trio: debut
YAR62376

Beethoven's String Trio in C Minor, and *String Trio* commissioned for them from composer Jason Barabba, became two of Janaki String Trio's signature performances. We offer the second movement of Beethoven's trio in C Minor, *Adagio con espressione*, and *Anamnesis*, the third movement from the work by Barabba. As the late music critic Alan Rich wrote about Janaki and this recording, "Those who would bemoan the early demise of classical music—of splendid new performers arriving on the scene and avid audiences to greet them—are simply out of the loop these days." Serena McKinney, violin; Katie Kadarrauch, viola; Arnold Choi, cello.



4 & 5

If You Love For Beauty
YAR14148

Metropolitan Opera mezzo-soprano Sasha Cooke joins the magnificent Colburn Orchestra and Maestro Yehuda Gilad for her debut album, named after one of the most special songs in Mahler's "Rückert Lieder." We start with Gustav Mahler's *Liebst du um Schönheit*, followed by *Am I In Your Light?* from John Adams' opera *Doctor Atomic*. It was as Kitty Oppenheimer in The Met's 2008 production of *Doctor Atomic* that I first heard Sasha. Half way through this first act aria, I knew I wanted to work with her and asked if she would like Yarlung to create her debut recording. As is most everything on Yarlung Records, these tracks are live to analog tape, in one take.



Maestro Yehuda Gilad and The Colburn Orchestra



6 & 7

Orion
YAR78873

Pianist Orion Weiss plays J. S. Bach, Scriabin, Mozart and Elliot Carter on his debut album. Here we offer the first and last movements of Bach's "French Overture," the *Overture* and *Echo*. In his liner notes, Michael Fremer writes "the gifted 26 year old American pianist Orion Weiss... makes his recording debut on this superbly recorded album. Look around you in the audience at an Orion Weiss concert. The older audience loves him. But notice too how many young people come to hear him play. It may be his repertoire, carefully and excitingly chosen, and it may be the way he plays this music. How many young people can resist Orion's presentation of the orgasmic end of Scriabin's fifth sonata?" *Orion* is also the first album we produced with the support of Yarlung Artists, a 501(c)3 nonprofit public charity.



8

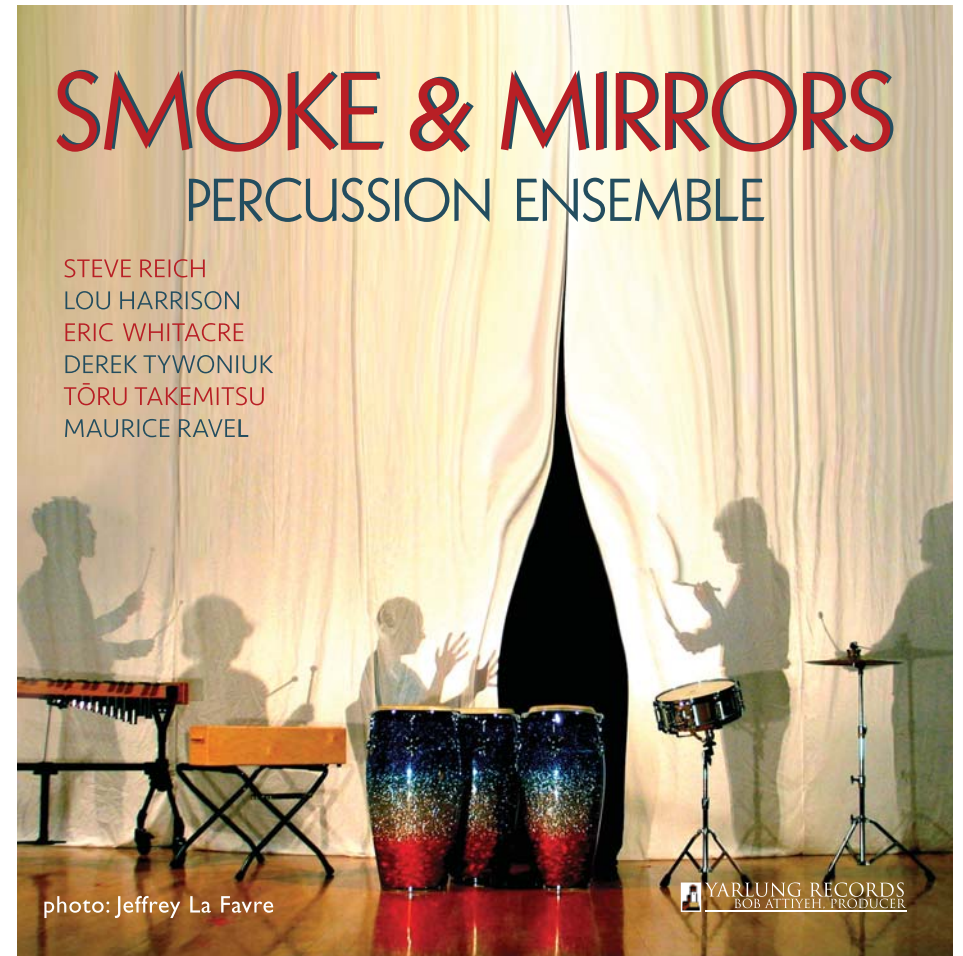
Dialoghi
YAR78876

'Cellist Elinor Frey and pianist David Fung join forces to bring you this track which has become an audiophile reference track at audio shows around the world. Witold Lutosławski wrote *Grave* in memory of his friend Stefan Jarocinski, a critic and musicologist expert on both Debussy and Lutosławski. Lutosławski reflects this connection in his four opening notes for solo 'cello, which he borrows from the opening of Debussy's *Péleas and Melisande*. Lutosławski constructs the 12-tone row upon which he bases subsequent variations (metamorphoses) in two halves, the first six (diatonic) notes refer to *Péleas*, the next six (chromatic) pitches refer to Lutosławski's own *Music of Mourning* in memory of Bartók. Through these motifs, Lutosławski slowly weaves 'cello and piano into a gradual composed accelerando, a classic example of Lutosławski's chain form.



Smoke & Mirrors
YAR87598

Lou Harrison wrote *Canticle No. 3*, in 1940/1941. Essentially a concerto for ocarina and percussion ensemble, the piece uses the haunting primitive sound of the ocarina (a Mexican terra-cotta flute which looks a little like a knobby sweet potato or cuddly sea creature) and a steel string guitar, both a strong contrast with Harrison's creative assortment of percussion instruments. Joe Beribak plays ocarina and Derek Tywoniuk plays guitar. *Smoke & Mirrors* percussion ensemble takes us on many different "trips" as we journey through this album. These are refreshingly fully-developed works, each very different from the others, each with its own story. Yet as a whole, this selection of music illustrates the breadth of contemporary classical music written for percussionists, as well as the flexibility and virtuosity of *Smoke & Mirrors*.



Ciaramella: Music from the Court of Burgundy
YAR05785

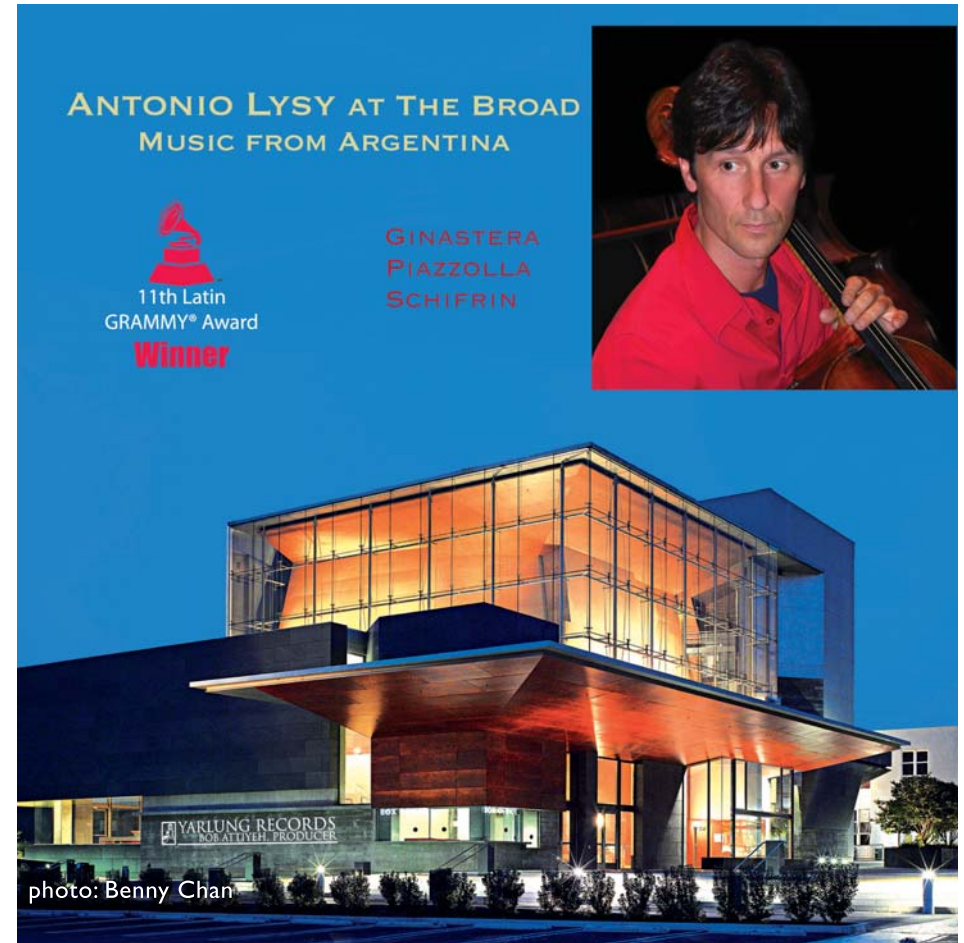
Ciaramella Ensemble's music director Adam Knight Gilbert offers this improvisation over Josquin des Prez' famous *La Spagna* written in the second half of the 15th Century. Josquin's version outdoes all the other contemporary versions of this tune in texture and sheer virtuosity. This improvisation features two shawms, slide trumpet and percussion. Marsha Genensky, of *Anonymous 4* writes about this album "From their smooth conjuring of the sound of solemn grandeur to their obvious ease with the most wildly virtuosic compositional and improvisational techniques of the day, the members of Ciaramella are masters of 15th-century Burgundian music... earthly, earthy, and divine."



11

Antonio Lysy at The Broad: Music from Argentina
YAR27517

This recording won Yarlung Records' first GRAMMY Award, for Lalo Schifrin's *Pampas*, with Antonio on 'cello and Bryan Pezzone on piano. Argentina is a land of myth as much as a land of history. It was here that Maria Callas and Enrico Caruso sailed for such memorable performances at the Teatro Colón in Buenos Aires during their summer vacations. European musicians flocked to Argentina because they felt at home with the elegance of the European-styled theaters, audiences and ambiance. Additionally, the vastness of the landscape and the huge Argentine ranches gave the country a cultural aspect reminiscent of the famed "American West" of the 1890s. But these open ranges still exist in Argentina today. Lalo Schifrin writes "In this composition, I tried to convey the vastness of the plains between the South of the Buenos Aires province and the Patagonia which is called the Pampa. The distant horizon puts into perspective the solitude without shadows."



12

Suryodaya: The Coming of Light
YAR44638

Badal Roy, the famous tabla player on so many recordings by Miles Davis and Ornette Coleman, opens this album with a solo tabla work titled *Calcutta Sunrise*. We recorded Badal Roy and violinist Robert Gupta in Walt Disney Concert Hall, designed by Yasuhisa Toyota and Frank Gehry. Badal does not offer us free jazz on this album but rather a combination of East and West in ways that channel centuries of Indian and specifically Hindustani musical tradition. Badal blends this inheritance comfortably with new music written in the West in the 21st Century.



photo: Cooper Bates

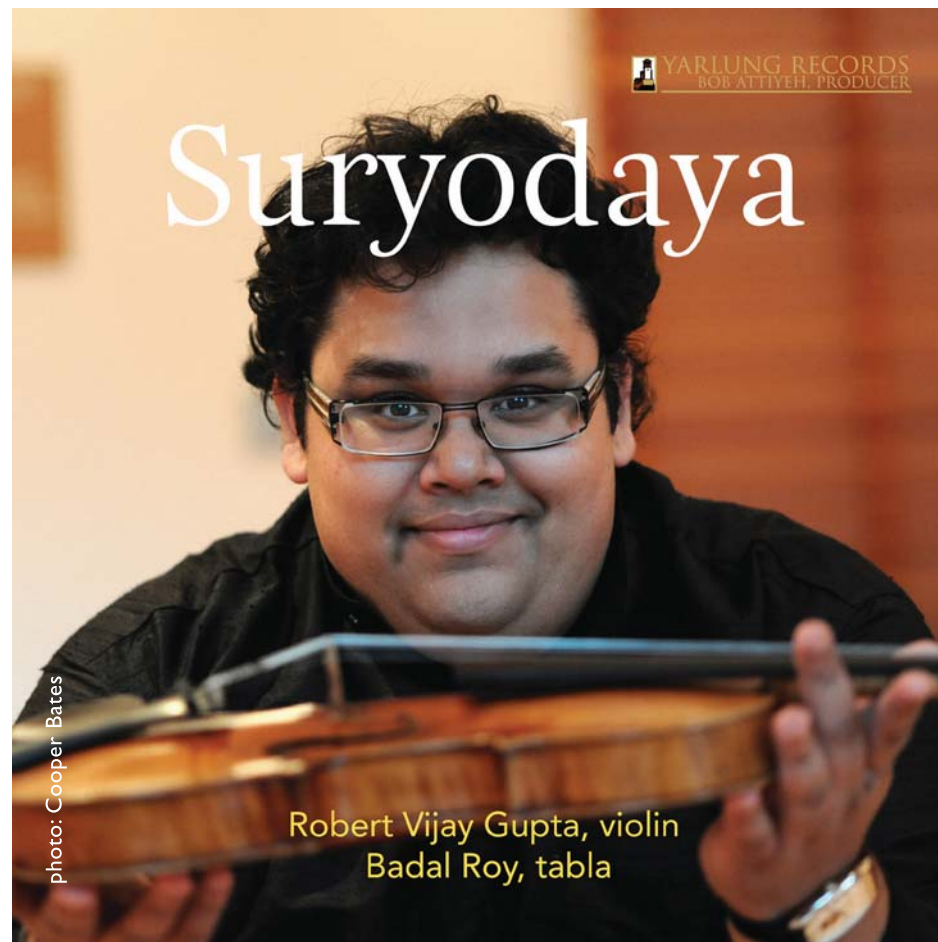


photo: Cooper Bates

13

*Martin Chalifour & the LA Philharmonic in
Walt Disney Concert Hall
YAR67893*

Martin Chalifour and Joanne Pearce Martin serve as Principal Concertmaster and Principal Pianist in the Los Angeles Philharmonic, both hired by Esa-Pekka Salonen and now thriving under the baton of Gustavo Dudamel. The orchestra's previous New Music Advisor, Steven Stucky originally wrote *Tres Pinturas* for Martin Chalifour, based on his larger orchestral work *Pinturas de Tamayo*, a commission from the Chicago Symphony Orchestra. After playing *Pinturas de Tamayo* with the Los Angeles Philharmonic, Martin Chalifour asked Steve to write a transcription for violin and piano. This is the middle movement, based on the painting "Músicas dormidas" (Sleeping Musicians), 1950, oil on canvas, National Institute of Fine Arts, Mexico City.

*Martin Chalifour and the Los Angeles Philharmonic
in Walt Disney Concert Hall
Sir Neville Marriner & Andrey Boreyko, conductors*



Stucky • Lutoslawski • Salonen • Mozart

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photo: Eric Chalifour

Joanne Pearce Martin, *Barefoot*
YAR79580

When not performing as a keyboardist with the Los Angeles Philharmonic, Joanne Pearce Martin spends her time sky diving, driving her Porsche, and performing duo piano repertoire with her husband Gavin Martin. Joanne writes “To me, music is as essential in life as the air we breathe. A life without music is unimaginable for me. Whether I’m dressed in evening clothes performing in a concert hall, or barefoot at home playing the piano for our dog, music is always the fabric of my life, weaving it all together.” Orrin Howard writes about Meyer Kupferman’s *Distances*, “full of deliciously altered chords, alternates between moody and placid with but one tiny outburst. *Distances* leaves me wanting more. Joanne worked with Kupferman in New York; the composer died in 2003 after leading an active life as a clarinetist, teacher, and composer.”



15

Frédéric Rosselet
YAR07498

In the opening prelude to J. S. Bach's Suite No. 3 in C Major, BWV 1009, Swiss 'cellist Frédéric Rosselet especially appreciates the glorious open C Major key "that makes the instrument resonate like in no other solo 'cello suite. In contrast with the other suites, its freshness comes as a relief, since it is so joyful. One can only feel elated while performing or listening to the dances that characterize this suite." For the 2nd and 3rd Bach Suites on this album, Frédéric chose a glorious Baroque instrument made by Carlos Moreno in Madrid in 2004, copied from a 1725 Grancino.



Smoke & Mirrors
YAR87598

We close this 7-year Yarlung retrospective with *Animé*, the third movement of Ravel's *Sonatine*, arranged by Derek Tywoniuk. Derek writes "I love *Sonatine*, and not being a serious pianist, I would otherwise never have the opportunity to play it. In the end, this arrangement challenges us technically, but we think it produces a truly magical result that is in the true spirit of Ravel's music." This transcription is for four musicians and two marimbas. Music aficionados today sometimes lament the current trend in digital recording that allows or even encourages tens or hundreds of edits per movement, such that the resulting albums sound "perfect" but a little sterile. You can take heart in *Smoke & Mirrors*, who actually play this way (and this well) in real life. As is every track on their debut album, each movement is "live to analog tape," in one take.

Bob Attiyeh, producer



Album and Musicians

- 1 *Ciaramella: Dances on Moveable Ground*; Ciaramella Ensemble
- 2 *Janaki String Trio, debut*; Janaki String Trio
- 3 *Janaki String Trio, debut*; Janaki String Trio
- 4 *If You Love for Beauty*; Sasha Cooke, Yehuda Gilad, The Colburn Orchestra
- 5 *If You Love for Beauty*; Sasha Cooke, Yehuda Gilad, The Colburn Orchestra
- 6 *Orion*; Orion Weiss
- 7 *Orion*; Orion Weiss
- 8 *Dialoghi*; Elinor Frey, 'cello; David Fung, piano
- 9 *Smoke & Mirrors*; Smoke & Mirrors Percussion Ensemble
- 10 *Ciaramella: Music from the Court of Burgundy*; Ciaramella Ensemble
- 11 *Antonio Lysy at The Broad: Music from Argentina*; Antonio Lysy, 'cello; Bryan Pezzone, piano
- 12 *Suryodaya: The Coming of Light*; Badal Roy
- 13 *Martin Chalifour and the Los Angeles Philharmonic in Walt Disney Concert Hall*;
Sir Neville Marriner & Andrey Boreyko, conductors
Martin Chalifour, violin; Joanne Pearce Martin, piano
- 14 *Joanne Pearce Martin, Barefoot*; Joanne Pearce Martin
- 15 *Frédéric Rosselet*; Frédéric Rosselet
- 16 *Smoke & Mirrors*; Smoke & Mirrors Percussion Ensemble

Music and Composer

- 1 *Jácaras*, Gaspar Sanz
- 2 String Trio in C Minor Opus 9, No. 3 - *Adagio con espressione*, Ludwig van Beethoven
- 3 *String Trio - Anamnesis*, Jason Barraba
- 4 Rückert Lieder - *Liebst du um Schönheit*, Gustav Mahler
- 5 *Am I in Your Light*, John Adams
- 6 French Overture for keyboard in B Minor BWV 831 - *Overture*, J. S. Bach
- 7 French Overture for keyboard in B Minor BWV 831 - *Echo*, J. S. Bach
- 8 *Grave*, Witold Lutosławski
- 9 *Canticle No. 3*, Lou Harrison
- 10 Improvisation over *La Spagna*, Adam Knight Gilbert
- 11 *Pampas*, Lalo Schiffrin
- 12 *Calcutta Sunrise*, Badal Roy
- 13 *Tres Pinturas - Músicas dormidas*, Steven Stucky
- 14 *Distances*, Meyer Kupferman
- 15 Suite No. 3 for solo 'cello in C Major BWV 1009 - *Prelude*, J. S. Bach
- 16 *Sonatine, "Animé"* Maurice Ravel, Arr. Derek Tywoniuk

YARLUNG RECORDS

THE FIRST SEVEN YEARS

In a surprisingly short period of time, the adventurous GRAMMY® Award winning classical music label Yarlung has produced an eclectic catalog of impeccably recorded performances by a roster of adventurous musicians, including many that are well-known and others soon to be.

Yarlung's production and sonic model is distilled from the recording industry's glorious past—one that pessimists were certain could never be successfully resurrected—while its forward-thinking business and distribution model points the way towards a healthy future for a "record business" long given up for dead.

For older lovers of recorded classical repertoire, Yarlung's catalog represents a return to sonic and musical greatness. For younger ones familiar only with dynamically and spatially compressed low resolution recordings, these from Yarlung are like 3D IMAX but without the glasses.

–Michael Fremer
editor, analogplanet.com
senior contributing editor, *Stereophile*



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